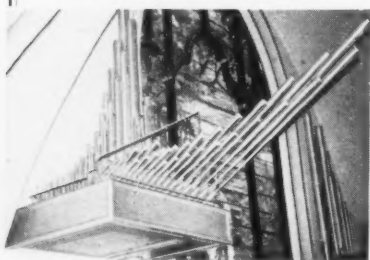


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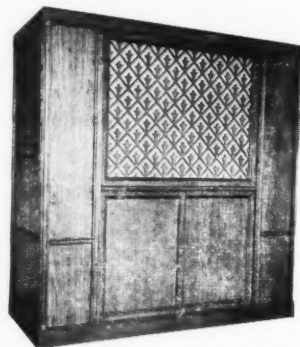
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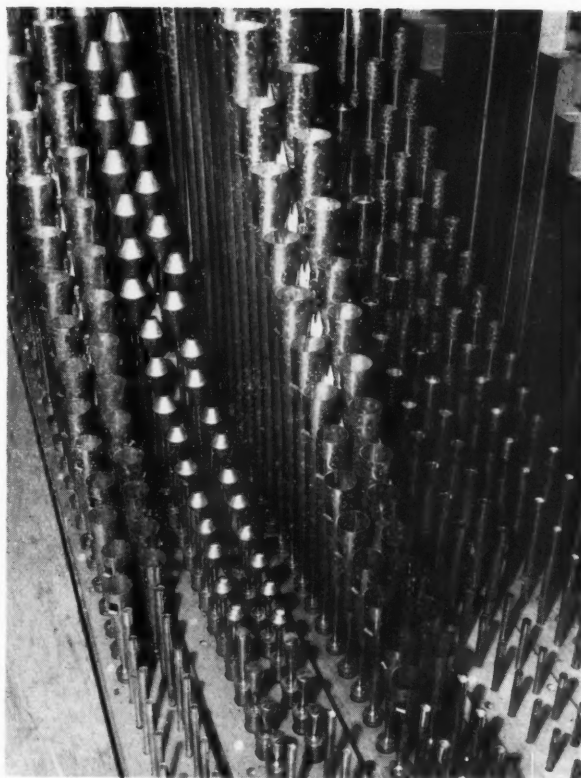
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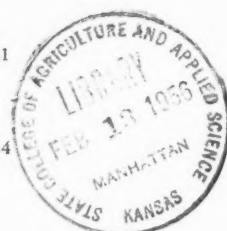
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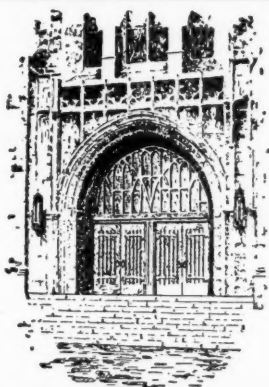
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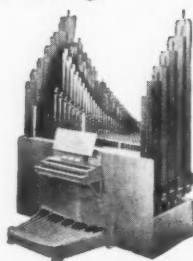
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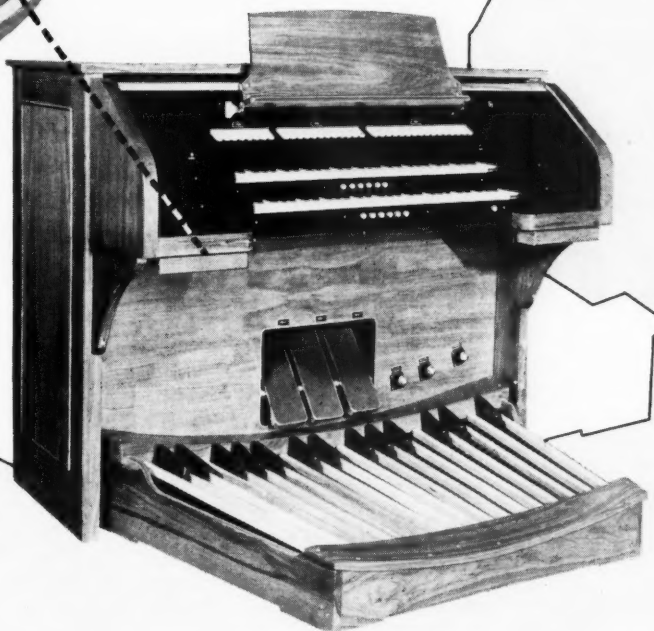
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#### CLAIRE COCI TO RECORD

Vox Productions announced in January that Claire Coci has been signed to make a series of recordings on the famous organ in the Cadet Chapel at West Point. This will be the first time permission has been granted for the specific purpose of making solo recordings. The first recordings in this series will be devoted to Bach. Past issues of TAO have given detailed description of this instrument, mainly the result of the devoted efforts of Frederick C. Mayer, who was the subject of extended coverage in newspapers and magazines some months ago when he was "required to retire."

The first in Miss Coci's record series is scheduled for release in the early spring, according to Vox Productions. This announcement emphasizes the constantly increasing interest in organ recordings, both by the general public and the "hi-fi" fans. The latter group has finally come around to realize that the organ, more than any other single instrument or group of instruments, offers the finest possible opportunity to test the efficiency of playback equipment, and everything else that goes into this highly fascinating facet of listening.

#### A TAO WONDERMENT

During the past four or five months, very little organ music has come into the TAO offices—music for which a review is requested. Now, we realize that music is not put out on a week-to-week basis, like many commodities, but we feel a bit curious as to the almost complete dearth of incoming material. So we have written various publishers, plan to write others, to ask why.

If there are any publishers listening, may we give you this information for your assistance? To follow this procedure will get reviews of your published material sooner.

As of now, all choral music is reviewed by Mr. Goldsworthy, whose address may be found on the Directory page. All organ music is reviewed from the TAO office, which is also listed in the same place. All recordings (and this applies not only to organ, but choral and any other which relates to religious music in general) should be sent directly to Mr. Van Bronkhorst. The names and addresses of all TAO staff members are grouped together on the Directory page.

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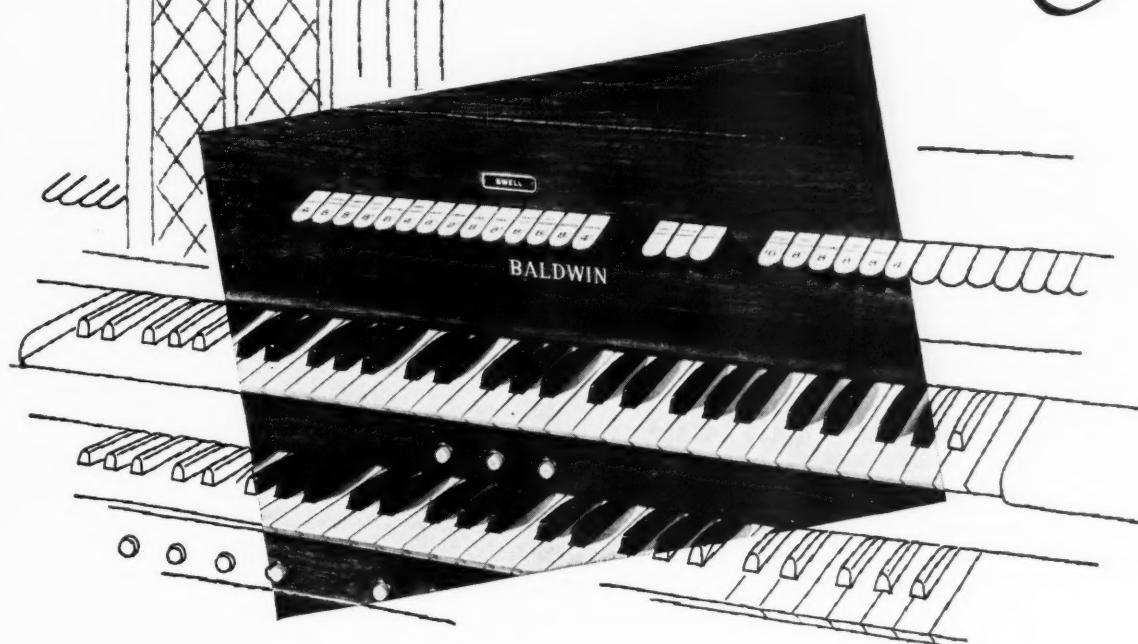
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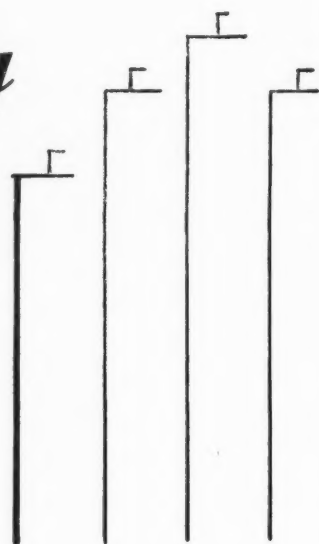
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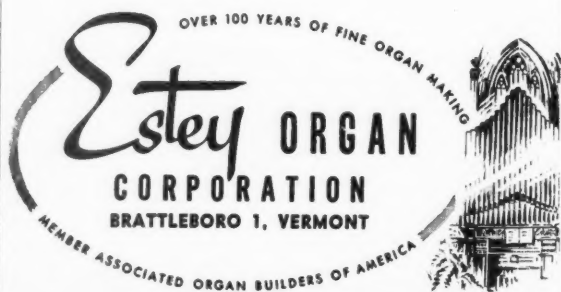
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## CHORAL MUSIC REVIEWS

**William A. Goldsworthy**



T. Frederick H. Candlyn—"The Strife is o'er," D, 10p, J. Fischer & Bro. 25¢. Dr. Candlyn has done two beautiful Easter anthems for three parts, with optional part for tenors (when plentiful). It is a sturdy hymn-anthem with verses strongly diversified. Repeated melody is taken by different voices, harmonic changes keep it always interesting. This is one of Dr. Candlyn's most striking numbers, though it is not difficult. It should prove a definite favorite this coming Easter, for the music is as strong as the text.

T. Frederick H. Candlyn—"This joyful Eastertide," G, 10p, m, J. Fischer & Bro., 25¢. On the same order as the preceding anthem, but with a peculiar ending phrase that is extremely attractive. The same treatment of a strong melody with striking harmonic changes. We would find it difficult to choose between the two. Better do both. Retirement evidently stimulates this composer's creative powers.

Giovanelli-Raff—"Tu mentis delectatio," F, 2p, e, Presser 20¢. Joseph Raff has arranged delightfully this quaint 16th century piece for 3-part female (or male) choir, to be sung unaccompanied. A fine short hymn of praise for any service.

Florence Jolley—"The Lord's my Shepherd," F, 6p, e, Shawnee Press 20¢. A pleasing setting of the old Scotch paraphrase of the 23rd Psalm. The quiet melody is simply harmonized, which should prove useful. This publishing firm inserts a phonetic text to increase clearness of diction. They also get out a pamphlet explaining the system. On first beholding the text, the pamphlet is definitely needed.

Clifford McCormack—"I am the vine," F, 7p, e, Shawnee Press 20¢. Another quiet anthem for volunteer choirs. Has also the same phonetic text, the which this reviewer feels rather unnecessary.

### A FINE RECITAL SERIES

For a one-day jaunt from Palm Springs, we drove to Redlands to visit again Dr. Leslie P. Spelman, and the Music Department of the University of Redlands, which we consider organistically the equal of any school. All were agog with the arrival of the new console for their fine Casavant, and its few additions; also with the anticipation of a new organ for the music building. After we had digested this news, Dr. Spelman told of the series of recitals to be given by the organ department to inaugurate the new console.

There will be five recitals comprised entirely of works by American composers, beginning with the earliest, and coming down to the latest writings of the present day.

On Sunday, March 11 at 4, an unique recital will be presented, in that all the pieces have been written especially for the occasion. We doubt such a program has ever before been presented. These are some of the composers: Barnes, Bitgood, Broughton, Bueller, Clokey, Donovan, Goldsworthy, McKay, Sowerby, and Van Hulse.

On the following evening (Monday), occurs the premiere of the opera "The Necklace," written by the profes-

sor of composition at Redlands, Wayne Bohrnstadt. This work will be repeated on Tuesday evening.

The Festival closes March 21 with two works for organ and orchestra: Prelude and Allegro, Walter Piston; and The Connecticut Suite, Seth Bingham.

Add to this an April Orchestral Symposium of American music by the famous Vine Street Musical Work Shop Orchestra, and one gets an idea of the kind of work being done by Dr. Spelman and his cohorts. All performances are free to the public.—W.A.G.



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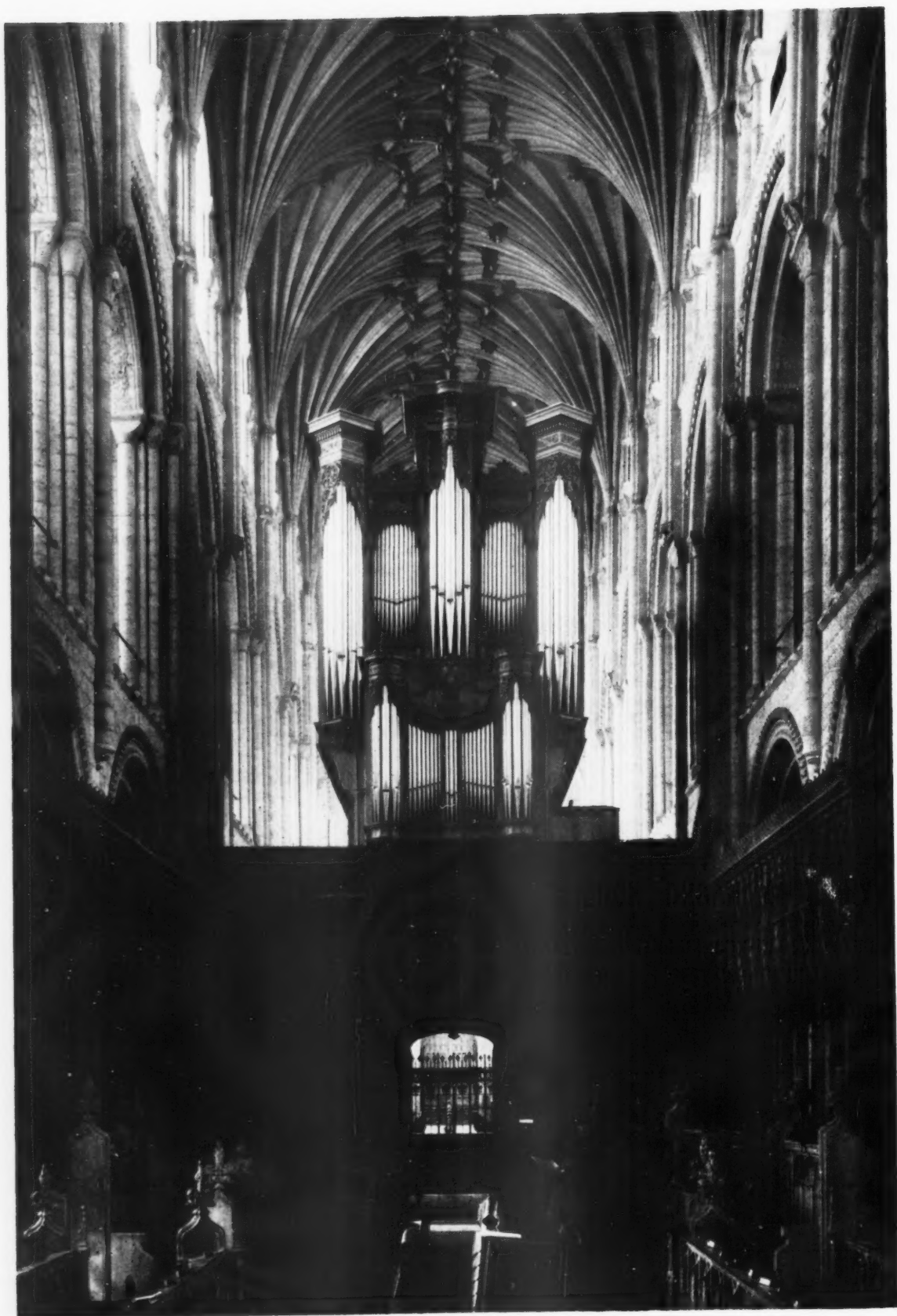
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# THE AMERICAN ORGANIST, February 1956

## Concerning the Organ in Norwich Cathedral

Ernest E. Adcock

IN THE AMERICAN ORGANIST for May 1946, I contributed a short account of the rebuilding and enlargement of the organ in Norwich Cathedral, after the partial destruction by fire in April 1938. Since then, however, a slight modification of the original scheme has been made, and it is with regret that I have to report that the Echo department has had to be dispersed because of lack of funds.

It is unfortunate that so beautiful an adjunct to the instrument has had to be removed, but in these times when costs have risen to such heights, the governing body felt it could not undertake to spend the money on its reconnection with the main organ, nor to maintain its proper upkeep.

A much brighter side of the picture is that, whereas in 1946 the organ stood for the most part in its somewhat nasty nakedness, it is now clothed in one of the finest modern cases to be found anywhere. It should be pointed out, however, that when the organ was being rebuilt, Mr. Herbert Norman insisted that the side panels of the casing must be put up at once, if not, when the complete casing came to be erected the whole organ would have to be re-voiced.

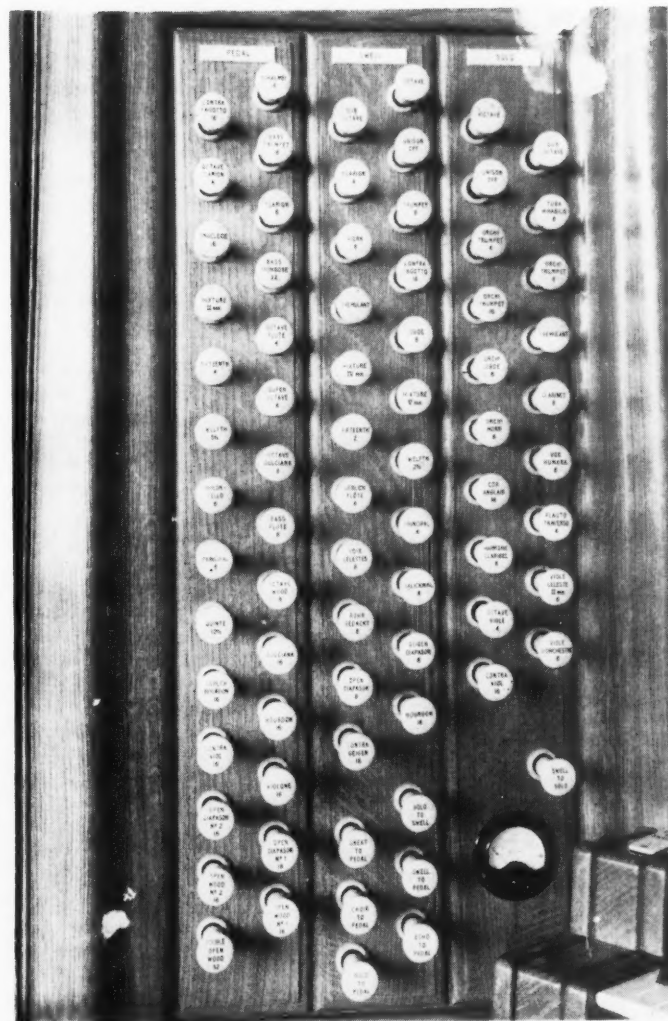
For the erection of the case we had to wait until the summer of 1950 when the new case was dedicated by the Lord Bishop of Norwich at a largely attended service. The pamphlet describing the details of the ceremony opened with the following:

"It is part of the Christian tradition that organ cases, like everything else used in divine worship should be beautifully designed, so that not only by its music, but also with its case, the organ should speak to the worshippers of the Glory of God. For at least five centuries, except for the time between its destruction in 1643, and its rebuilding in the reign of Charles II, the organ case has been a familiar enrichment of Norwich Cathedral, and the case dedicated to-day worthily continues the ancient tradition."

Then it went on to say that the completion of the case had been made possible through three generous gifts. Mrs. Steuart erected the eastern front as a memorial to her brother, the Reverend J. F. Clayton, M. A., Canon Residentiary of the cathedral from 1940 to 1947.

The erection of the west front case was made possible through gifts received from Sir William Gentle and the Society of Friends of Norwich Cathedral.

The oaken balustrade on the western face of the pulpitum (i. e. screen) was the gift of an anonymous donor.



LEFT JAMB

Readers with good eyes will see clearly the divisions and stopknob names without difficulty. In both this and the companion right jamb photo, inter- and intra-manual couplers are called to special attention.

The designer of the case was Mr. Stephen Dykes Bower, M. A., F. R. I. B. A., who is one of the very foremost ecclesiastical architects of the present time. He is a brother of Dr. John Dykes Bower, organist of St. Paul's Cathedral, and is himself an organist. In addition to the Norwich case, he was also responsible for the notable organ cases in All Saints Church, Gloucester, and, more recently, the Choir Organ Case in Winchester College Chapel. The two Gloucestershire cases were produced at the instigation of the late Reverend Andrew Freeman, the well-known and -loved authority on organ cases. The example at Standish stands as a memorial to him. Mr. Dykes Bower has also designed other cases which have not yet come into existence.

Now let us examine the details of the east front of the Norwich organ. The first feature to which to draw attention is the central tower of the main case which is modelled after those in a similar position at Exeter and Gloucester Cathedrals. Note also a slight departure from tradition in the length of the feet of the pipes in all three towers. In ancient examples they are a good deal shorter—in some cases they are rather abnormally short.

The down-hanging Choir organ case plainly shows the influence of the extremely pretty one in King's College Chapel at Cambridge. The coat-of-arms surmounting the case—three gold mitres on azure field—are those of the Norwich diocese.

When viewed from the High Altar, the gilded front pipes and exquisitely carved woodwork present a lovely and enchanting picture, especially when lighted at night.

Turning to the west front, the splendid mixture of rounded and V-shaped towers should be noted. The central tower is capped with a golden crown on a crimson cushion to show the connection of the county of Norfolk with the Royal Family, one of whose residences is at Sandringham.

The rather charming grille below the impost allows egress of sound from the Solo organ. Beneath the central tower is a small shield showing a vertical black cross on a white background. It is the coat-of-arms of the cathedral.

The whole structure has been admired time and again and it reflects great praise, not only on its architect but also upon Messrs. Hill, Norman and Beard, who beside building the organ were entrusted with the construction and erection of the case. The cost of this work amounted to over 6,000 pounds. The handsome balustrade previously mentioned, was also designed by Mr. Dykes Bower and was carried out by Messrs. Rattee and Kett, the famous ecclesiastical craftsmen of Cambridge.

Coming now to the views of the stop jams, readers will remember that the Echo organ stops to be seen on the extreme left of the right jamb are not now needed, so also are the various accessories which motivated them.

Summing up the organ in a musical sense, let us note:

1. The organist sits on the north side quite in the midst of his instrument, which, while not an ideal spot for hearing what it is doing, enables him to receive response from all parts simultaneously. Behind him in the north triforium are the Primary Great and a good portion of the Pedal department, including the bottom octave of the 32-foot reed. Nearly all the rest of the Pedal is placed in the south triforium and almost all of it is out of sight from the pavement below.

2. The loud section speaks out into the nave so as to lead the singing of large congregations which gather there on special occasions.

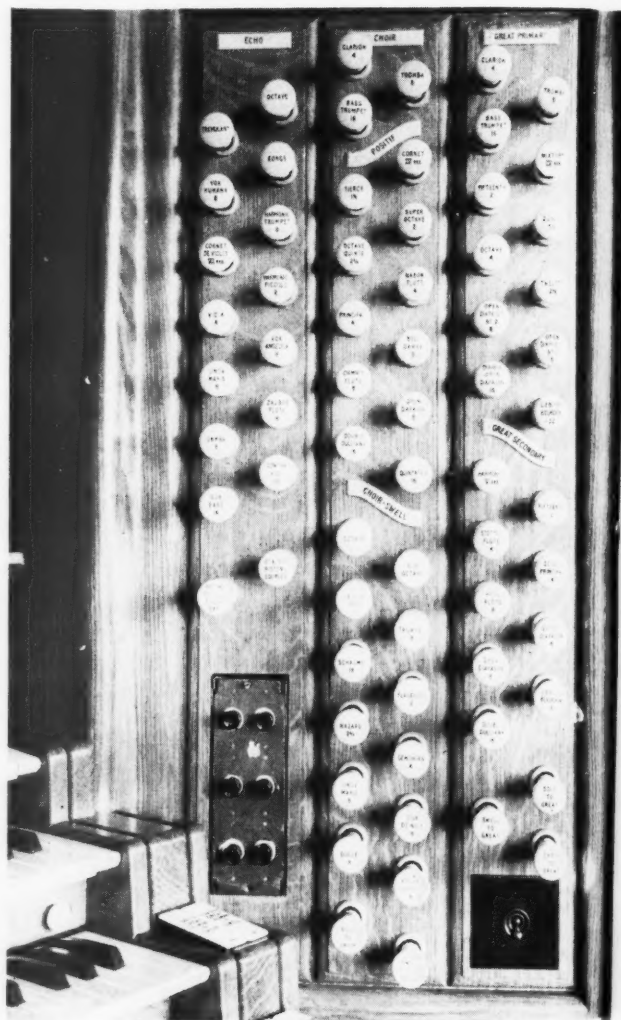
3. The organ has vast resources so that music of all periods, including Baroque, can be adequately interpreted on it.

In the chapel of St. Saviour at the extreme east end of the cathedral is a delightful little Snetzler organ built for the Duke of Bedford in 1745. It eventually came into the hands of the Reverend Gordon Paget, Rector of Hedenham near Norwich, who is a great organ enthusiast and has been instrumental in placing several such-like organs into Norfolk

churches. A few years ago he presented it to the cathedral and just recently it has been beautifully restored within and without by the brothers Storr, both of whom learned their business in Norman and Beard's factory. They did this work gratuitously as a thank offering.

Visitors to Norwich Cathedral will not only hear a fine organ presided over by a first-class musician, Dr. Heathcote Statham, but also an efficient choir. They will also find it to be one of the best appointed and cleanly kept cathedrals to be found anywhere. To maintain such a colossal building in good repair large sums of money have had to be spent on stabilizing the exquisite Norman tower and graceful spire, as well as making good the lead roof and timbers supporting it. Further large sums are required to repair the exterior, particularly on the north side where the stone facings have become so soft that a lead pencil can easily be stuck into them. It will thus be readily understood, that proud as they are of having such a splendid edifice in their charge, the authorities feel much anxiety for its safe-keeping.

Freedom of access to all parts of the building is offered to all interested persons, but on their part they should bear in mind how very necessary it is for them to give generously towards helping to maintain its upkeep and repair.



**RIGHT JAMB**

Here, the only non-identifiable items are the three motor switches (we hope), and the toggle switch (for console lights, perhaps?). No details were available on the tilting tablets on key cheeks in this, and the other photo.

## STOPLISTS

### Partial List

#### MILL VALLEY, CALIFORNIA

##### Church of Our Saviour

Pels Organ Company

Dedicated Jan. 15, 1956

Recitalist: Dr. C. Harold Einecke

V-10. R-14. S-14. P-921

PEDAL: V-1. R-1. S-3.

16 Quintade 56

8 (Quintade)

4 (Quintade)

GREAT: V-4. R-7. S-5.

Unenclosed

8 Prinzipal 61

Dolcan 61

4 Octave 61

IV Fourniture (12-15-17-19) 244

— Chimes pf

SWELL: V-5. R-6. S-6.

8 Koppelfloete 73

Gamba 73

4 Nachthorn 74

II Sesquialtera 146

8 Trompette 73

Tremulant

From the dedicatory recital program:

"The organ was built under the personal supervision of Ir B. A. Pels, Atelier de construction d. orgues, in Alkmaar, Holland, and installed by the Pels Organ Company (American Division) of Grand Rapids, Michigan, with Edward Crome of Los Angeles in charge. . . . Capture type pistons operative either from the manuals or foot studs, a full complement of unison, 4', 8', 16' couplers, crescendo pedal and light indicator, Sforzando piston and stud, Great and Swell reversible toe studs and Swell Expression Pedal complete the console accessories."

### DR. EINECKE

Handel, Overture, Occasional Oratorio

Bach, Sinfonia, Cantata 156

Jesu, joy of man's desiring

Fugue, C (Fanfare)

Vivaldi-Bach, Largo e spiccato (Con

certo, Dm

d'Aquin, Cuckoo

Purcell, Trumpet voluntary

Sowerby, Chorale Prelude on Marion

Goldsworthy, Elevation

Purvis, Carol-Prelude on Gwalshmai

Vaughan Williams, Rhosymedre

Fisher, Toccata on a French Psalm

Tune

### ST. JOHN'S, NEWFOUNDLAND,

St. John the Baptist Cathedral

Casavant Freres Limitee

Dedicated September 1955

Recitalist: Ramer Reese

### MAIN ORGAN

V-51. R-50. S-60. P-3831.

PEDAL: V-14. R-8. S-14.

16 Diapason 61w

(Flute Conique-S)

Bourdon 44  
(Bourdon-S)  
10 2/3 Quint 44  
8 Principal 44  
(Bourdon)  
5 1/3 (Quint)  
4 (Principal)  
III Mixture 96  
16 Trombone 56  
(Contra Fagotto-S)  
8 (Trombone)  
4 (Trombone)  
GREAT: V-9. R-12. S-9.  
16 Flute Conique 68  
8 Diapason 68  
Hohlfloete 68  
Gemshorn 68  
4 Octave 68  
Flute d'Amour 68  
2 2/3 Twelfth 61  
2 Superoctave 61  
IV Mixture (19-22-26-29) 244  
SWELL: V-13. R-15. S-16.  
16 Bourdon 68  
8 Principal 68  
Stopped Flute 68  
Viola da Gamba 68  
Voix Celeste (GG) 61  
4 Geigen 68  
Triangular Flute 68  
Flautino 61  
III Cornet (12-15-17) 183  
16 Contra Fagotto 68  
8 Trumpet 68  
Oboe (capped) 68  
4 Clarion 68  
Tremulant  
Swell Sub  
Swell Super

CHOIR: V-10. R-10. S-13.

8 Melodia 68  
Viola 68  
Dulciana 68  
Unda Maris (GG) 61  
4 Liebfloete 68  
Violina 68

2 2/3 Nasard 61

2 Piccolo 61

1 3/5 Tierce 61

8 Clarinet 68

Tremulant

Choir Sub

Choir Super

SOLO: V-5. R-5. S-8.

8 Gross Flute 68

Gamba 68

G. Celeste 68

4 Fugara 68

Tremulant

8 Tuba Mirabilis H.P. 68

Solo Sub

Solo Super

COUPLERS 33:

Ped.: G-8-4. S-8-4. C-8-4. V-8-4.

Gt.: S-16-8-4. C-16-8-4. V-16-8-4.

Sw.: S-16-4. V-16-8-4.

Ch.: S-16-8-4. C-16-4. V-16-8-4.

So.: V-16-4. G.

Crescendos 4: S. C. V. Register.

Combons 26: G-5. S-5. C-5. V-5.

Tutti-6.

Onoroffs 5: G. S. C. V. Tutti.

Reversibles 13: GP. SP. CP. VP.

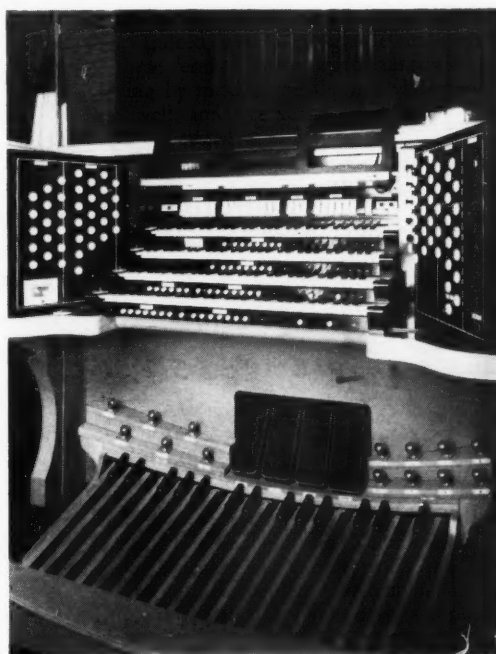
SG. CG. VG. SC. VS. VC. GV. All

swells. Tutti.

SANCTUARY ORGAN: V-14. R-14.

S-19. P-878.

PEDAL: V-2. R-2. S-3.



CONSOLE NO. 2

Wicks Organ Company, in the Church of St. John the Divine, Houston, Texas.

16 Bourdon 44  
8 Cello 32  
(Bourdon)  
GREAT: V-6. R-6. S-7.  
8 Diapason 68  
Melodia 68  
Dulciana 68  
4 Principal 68  
Rohrfloete 68  
2 Fifteenth 61  
Great Super  
SWELL: V-6. R-6. S-9.  
8 Principal 68  
Bourdon 68  
Viola da Gamba 68  
Voix Celeste (GG) 61  
4 Flute h 68  
8 "Closed Horn" 68  
Tremulant  
Swell Sub  
Swell Super

#### COUPLERS 10:

Ped.: GP-8-4. SP-8-4.

Gt.: G-4. SG-16-8-4.

Sw.: S-16-4.

Crescendos: S. Register.

Combons 9: P-3. GP-3. SP-3.

Reversibles 2: GP. Tutti.

Main organ is located in the west gallery, divided into two sections. Sanctuary organ behind the altar. Main organ console is in center of gallery, affects both organs. A second console is placed in the Sanctuary. Main console may be found on another page of this issue.

#### METUCHEN, N.J.

*First Presbyterian*

Austin Organs Inc.

V-24. R-28. S-33. B-8. P-1825.

PEDAL 4": V-1. R-1. S-9.

16 (Diapason-G)  
(Spitzfloete-G)  
(Rohrfloete-S)

8 Principal 44  
(Spitzfloete-G)  
(Rohrfloete-S)

4 (Principal)

16 (Trumpet-S)

8 (Trumpet-S)

GREAT 4": V-6. R-8. S-7.

Enclosed with Choir

8 Diapason 73-16'

Spitzfloete 73-16'

4 Octave 61

Quintaten 61

2 Fifteenth 61

III Mixture 12-19-22 183

— Chimes pf

SWELL 4": V-10. R-12. S-10.

8 Hohlfloete 68

Viola 68

V. Celeste tc 56

4 Principal 68

Rohrfloete 92-16'

III Plein-Jeu 15-19-22 183

16 Oboe pf 68\*

8 Trumpet 80-16'

Oboe 68

4 Clarion 68

Tremulant

\*T.A.O.'s guess, since preparing for

only 12 more pipes would hardly be rational on the buyer's part.

CHOIR 4": V-7. R-7. S-7.

8 Gedeckt 68

Dolce 68

D. Celeste tc 56

4 Nachthorn 68

2 2/3 Nasard 61

2 Blockfloete 61

8 Clarinet 68

Tremulant

COUPLERS 26:

Ped.: G-8-4. S-8-4. C-8-4.

Gt.: G-16-8-4. S-16-8-4. C-16-8-4.

Sw.: S-16-8-4. C.

Ch.: G. S-16-8-4. C-16-8-4.

Crescendos 3: GC. S. Register.

Combons 42: P-6. GP-8. SP-8. CP-8.

Tutti-12. Pedal combons do not control to-Pedal couplers; manual combons work Pedal stops on the three-way systems—they put them on, take them off, or leave them alone, as the organist desires. So far as the organist is concerned, double-touch pistons would be the simplest way of achieving this highly desirable end.

Ensembles 1: Full-Organ.

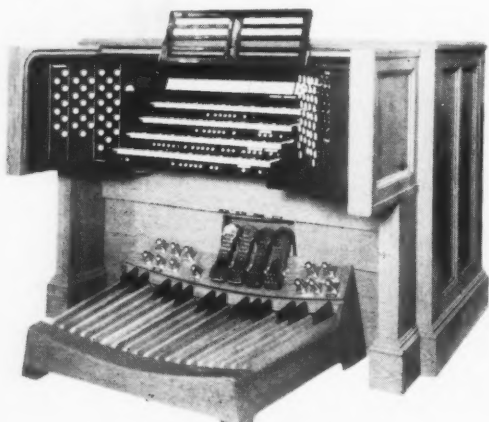
Reversible 5: G-P. S-P. C-P. S-G.

S-C.

Cancels 5: P. G. S. C. Tutti. The first four are by Austin's cancel bars over the proper stoptongues, the fifth is a piston.

Blower: 2 h.p. Orgoblo.

Action-Current: 20 amp. Orgelectra.



CONSOLE NO. 3

Casavant Freres, Limitee, in St. John the Baptist Cathedral, St. John's, Newfoundland.



## NEW RECORDINGS

**Charles Van Bronkhorst, M. A.**



MARIE-CLAIRE ALAIN plays the organ at Paris's Church of St. Merry on two 12" l.p. discs released by the Haydn Society, \$5.95 each. HSL-119 records Bach's Sonatas 1 through 4; HSL-120 adds Sonatas 5 and 6 plus the master's Pastorale and two Fantasias in C $\flat$  (BWV.562) and G (BWV.572). The playing here is clean-cut and precise at all times with registration of the Sonatas in true Trio style (sans 16' pedal) making them excellent models for study. Tonally I find the French reeds a bit snarly and harsh and the stop combinations often top-heavy and on the screamy side. Best number for my money is the G Fantasia in which some colorful echo effects are obtained during the opening section and which includes much excellent forte organ in the Grave-ment. Mention should also be made of the very complete and interesting notes by Joseph Braunstein (only omissions are details regarding organ and/or artist) and the usual A-1 recording job of the Haydn Society.

PIERRE COCHEREAU, newly appointed organist for Notre Dame Cathedral, demonstrates what may be expected when he makes his first American tour in May of this year. On a 12" record for the Haydn Society, HSL-129, \$5.95, he recreates three of Bach's greatest organ works: the Fantasia and Fugue in G $\flat$ , Prelude and Triple Fugue in E $\flat$ , and Passacaglia. These performances are no mere recitation of notes; the music literally lives and breathes.

The organ is that at the Church of St. Roch in Paris, and although no details are given as to size or specifications, the results achieved are not only stimulating but often thrilling. The fiery French reeds and mixtures are here; the former sometimes a bit too prominent for my taste; the mixtures are seldom apparent as entities in themselves but rather as a necessary part of the fundamental sound. The Passacaglia, particularly in final buildup to full organ, is a terrific listening experience and one I'll enjoy for many more hearings. This is definitely a disc worthy of your attention and Mr. Cochereau will surely be a success on his coming American tour if this is any indication of the artistry to be expected.

MARILYN MASON plays Normand Lockwood's Concerto for Organ and Brasses as recorded at St. Paul's Chapel, Columbia University, on Remington 12" l.p. R-199-173, \$1.95. New York Philharmonic musicians John Ware and Nathan Prager (trumpets), Gordon Pulis and Lewis Haney (trombones) assist Miss Mason in this performance under the direction of Thor Johnson.

The three movements of this work are marked Andante, Larghetto and Allegro. Of these the second is the only one I really enjoyed to any great extent, although perhaps repeated hearings over a period of time may reveal new things of interest. Otherwise, generally speaking, I found the music rather lacking in real inspiration. This may or may not be true to its being a commissioned work (written to commemorate the 10th year of E. Power Biggs' broadcasts on CBS, April 27, 1952), but one fact remains: the music says little of importance to me. Disregarding

the music itself I find the playing of both brass instrumentalists and organist most impressive, and the reproduction of their results as faithful as any on records!

Side one is filled out with Quiet Design, an organ solo especially written for that purpose by Mr. Lockwood. Again I feel that this is more an exercise in composition than a product of inspired creativeness. The second side features a Concerto for Orchestra by the American composer Ulysses Kay as played by Jonel Perlea and the Teatro la Fenice Symphony (Venice). In general this work is at least interesting throughout.

Summing up my reactions I'd say: 1) if you're familiar with the Concerto and like it, you'll want this disc; otherwise better take time to listen before deciding, even though at \$1.95 you can hardly lose—and 2) I'd like to hear Miss Mason play a program of representative organ music on records; she's obviously an artist worthy of both the best in music and recording. Incidentally, surfaces and recording here are by far the finest I've heard from Remington!

FINN VIDERO at the 3-31 Marcussen organ in Kaerteminde Church, Denmark, presents a Bach program on 12" l.p. HSL-128, \$5.95, for the Haydn Society. Surprisingly enough he also records the Pastorale and G Fantasia but couples them with the Preludes and Fugues in A (BWV.536) and B $\flat$  (BWV.544). Most organists are already thoroughly familiar with this artist's crisp and articulate playing, thanks to the many fine discs previously released. The complete registrations are included among Mr. Videro's own album notes so you can see for yourself just what you're hearing in each work. I'm still not certain that I like his emphasis on upperwork, but everyone to his own taste is probably the best attitude in this case.



### A TRIBUTE TO ONE OF US

Mrs. Louise Litkenhouse in February celebrates her 25th year with this magazine. Her 25th year of continuous service, that is, for she took a bit of time out back in the 1920s when her daughter arrived on the scene.

Without her, it would be difficult to imagine just how TAO would get along. Her efficiency, her fabulous memory for all manner of details and information, her bubbling disposition—they are among the things which make for deep appreciation. Lou—we salute you, and hope sincerely you will be with us for many more years to come.

### A Minister's "Pet Peeves"

1. Chattering through the organ prelude.
2. Refusing to move to the center of pew for latecomers.
3. Being habitually late.
4. Refusing to participate in the singing and the responsive reading.
5. Starting down the aisle with the usher, then dropping off enroute and letting him proceed alone.
6. Wearing a long face or wearing an artificially happy one.
7. Obvious boredom and inattention.
8. Rushing to the close friend immediately after the benediction instead of to the nearby stranger.
9. Attempting to carry on an extended conversation with the minister at the door as the congregation is leaving.

Adapted from Dr. Clarence Wright, and as reprinted in "The Covenant Courier" of Covenant Presbyterian, Cleveland, where Robert M. Stofer has charge of the music.





#### UNIQUE CONSOLE FOR THE BLIND

The three manual draw knob console pictured above has been installed in the auditorium of the administration building at the New York Institute for the Education of the Blind, to play the Austin Organ serving the school. Probably unique in console design, is the added feature of Braille captions on clear plastic near each draw knob and coupler, enabling blind students to acquaint themselves with the names of the various controls and their functions. It is believed that that will be a great aid in teaching the many organ students at the school.

The installation of the console represents the first step in the eventual modernization of the organ. Miss Elizabeth Thode is Director of Music, and Mr. D. DeWitt Wasson is instructor in organ at the Institute. TAO is grateful to Mr. R. J. Piper, tonal director of Austin Organs for the picture and information.

# RECITALS AND CONCERTS

## Juilliard's New Organ

Dedicatory Recital by Vernon de Tar

Three Verses from the "Te Deum"	Anonymous-Bonnet
Three Pieces from the Gloria of the "Mass for Parishes"	
Nun bitten wir den heiligen Geist	F. Couperin
Prelude and Fugue in E Minor	Buxtehude
Chorale No. 2 in B minor	Buxtehude
Sonata No. 2 in E minor	Franck
Prelude	Hindemith
Chorale No. 1	Jacobi
Andante, F Major (K. 616)	Sessions
Prelude and Fugue in E Flat (St. Anne)	Mozart
(For stoplist, see Aeolian-Skinner advertisement, TAO, January 1956)	Bach

ON THE EVENING of January 10, Vernon de Tar played the dedicatory recital on the new Aeolian-Skinner organ in the Recital Hall, Juilliard School of Music, New York City. This moment was the climax of several years of planning, and is the beginning of a new and much needed era in organs at Juilliard.

The new instrument, replacing the Hillgreen-Lane (A. D. 1900) which had deteriorated and fallen into disuse in recent years, was planned by Mr. de Tar and Mr. G. Donald Harrison. It is a small classic design, yet one on which de Tar feels romantic music can be played successfully. Thus the Franck on the program. The instrument was planned for recitals and teaching, as well as for use with choral and instrumental ensembles. Mr. John Tyrrell, of Aeolian-Skinner, in his opening remarks, reminded the audience that this instrument is not for the church service, that a great body of tone was not aimed at.

Yet, to this reviewer, full organ was a very complete, brilliant, exciting sound. Each stop had character and clarity, and each was indispensable in the ensemble. There was amazing promptness of speech of all the notes of all the stops. Every pipe of the instrument could be heard distinctly in all parts of the room.

One thing for certain: one must be about 100% note-perfect on this instrument. A mistake is as obvious as a dent in the door of a shiny new Buick. This reviewer's first comment to his wife was that he had never heard an organ so perfectly in tune. However, later in the evening, with the increasing heat of lights and humanity, the divisions began to pull apart, so that actually the beauty of the instrument diminished. An adequate ventilating system is needed. This reviewer was impressed with the silence of operation of chest action and expression shades. Combons were extremely prompt and almost inaudible.

This instrument possesses 23 voices, 1661 pipes, with only the Swell under expression. The Pedal, with only 2 independent ranks plus extensions and borrows, seemed adequate in nearly every situation. The console, designed by Mr. Tyrrell, is a blond and very modernistic piece of furniture, is small and compact, has three manuals, a long row of rocker-tablet controls above the top manual. It is on a movable platform on the stage, and is connected to the organ by a very large and unsightly black cable. When not in use, console and cable can be kept in a small room behind the stage. The console is well provided with couplers (15) and combons (8 general and 4 per division), plus the other usual accessories.

The Recital Hall seats about 400, and has been recently redecorated and modernized (except for ventilation). The

new chamber layout is functional and very attractive—quite a contrast to the old elaborate casework, pipes and carved figures, which some readers will recall. The Swell, with rose-colored, horizontal shades, is in the center of the wide, shallow, reasonably high chamber. Positiv is arranged directly in front of the Swell, with the long pipes on the extremities of the chest. Great is a pyramid on top of the Swell box. Manual divisions are flanked on each side by the 16' Fagot, toward the front of the chamber, and the 16' Montre along the back wall. Each exposed rank is clearly discernible from the hall by the use of color and contrasting materials, as well as by characteristic shape. The arrangement is much enhanced by special lighting. There is indeed something to look at when one goes to a recital here!

The program played was comprehensive of the best periods of writing, including three contemporary works. The organ was at its greatest in the first four pieces, also the Mozart and Bach. The Franck did not sound as one usually might expect it to sound. However, the mild, almost Geigen, string and celeste in the Swell imparted a touch of orchestral richness to certain passages. In the full passages, the Pedal stood out extremely well against the great blaze of manual tone. Of the contemporary compositions, only the Hindemith seemed rhythmically interesting and musically worthwhile. Mr. de Tar made fullest use of all the resources at hand. And, only in the final two numbers was the reviewer aware of a recurrence of the same combination of stops, which was somewhat distracting.

The playing was full of artistry, rare in the reviewer's experience. Mr. de Tar plays with much ease; but at the same time one is aware of his unusual agility at the console. He brings great musicianship into organ playing—something that few people attain.—John W. Harvey

DAVID CRAIGHEAD, newly-appointed head of the organ department of the Eastman School of Music, appeared in recital in Central Presbyterian Church in New York the evening of January 23. This was the first of the current series presented annually by this church.

I will proceed from general to specific comment. What Craighead plays is logical, thoughtful without pedantry. Technique, as such, is so integral a facet of his excellent musicianship it is never noticed. Equally apparent is the ease with which he integrates the purely mechanical phase of organ playing. At the same time it was a blessed relief from antics by some, his almost too retiring manner (stage presence, if you will, since the console was on full view) in not even recognizing the existence of his audience could take a slight bit of evaluating. His program:

Concerto in A minor	Vivaldi-Bach
Aria da Chiesa	Early Italian
Andante in F (for mechanical organ)	Mozart
Prelude and Fugue in C	Bach
Sonata	Robert Russell Bennett
Noel Grand Jeu et Duo	d'Aquin
Barcarolle	Catherine Urner
Prelude and Fugue in G minor	Dupre

The opening work was characterized by chaste serenity, unhurried pace, and color clarity achieved through minimal registrations of unmixed tone families. Craighead's playing of the "Aria" was sheer beauty in tone, a subtly molded thing interpreted sensitively. The Mozart is an engaging trifle and was played meticulously.

The Bach C Major is a magnificent and complex piece of writing which the performer encompassed in fine shape. His dynamics level changes, via the "terrace" system, were as subtle as logical in the prelude; the fugue was noted for its measured pace which coursed relentlessly to

its contrapuntally exciting conclusion. This work is not heard too often nowadays.

To some, the Bennett Sonata may barely escape theatricality but the rhythmic drive of first and third movements, the puckish charm of the middle movement, all make for thoroughly delightful listening. Craighead's orchestral use of the organ in the first movement was highly effective, and organic; his individual interpretation here made sense. The second movement was perhaps too understated for it was far more placid than jovial. I've always felt the composer had his thumb at his nose (jovially, of course). Would a composer be likely to write something in three keys (one for each hand, a third for the feet) if he were not in good humor?

The d'Aquin was fine "programming in contrast." Wish I'd had sense enough to ask who Catherine Urner is. The name is vaguely familiar—the Barcarolle is superbly lovely mood music, and good contemporary.

Dupre's G minor is very well known to organists. Craighead's interpretation, while not necessarily far out of the ordinary, is not. The Prelude was delightfully underplayed; the Fugue highly exciting.

To sum up the evening. Here was good programming of unhackneyed material played with mature sensitivity, care, brilliance and musicianly force. Craighead is tops.

—R.B.

## The AMERICAN ORGANIST

### MUSIC FOR ORGAN

Bloch-Marsh—Andante Moderato (Concerto Grosso No. 1), 8p, me, 80¢. Birchard. Charles H. Marsh's arrangement of this orchestral work should be in itself the tip-off as to interpretation, registration, general over-all feeling. This is mood music which is scarcely recital stuff, yet not for church use for those who restrict their latter choices to non secular works. The care obviously spent by Mr. Marsh to give an organist detailed directions are indeed helpful. Those who read our reviews know we have a definite allergy to chromaticism, yet with that found in this piece, we do not quarrel for the composer knows what he is about.

Homer Whitford—Four Choral Preludes, 14p, e, \$1.50, Birchard. More hymntune settings (Ton-y-botel, St. Agnes, Ellacombe, St. Anselm). The surfeit of this type of work is really beginning to show. No doubt there is, probably always will be, need for service preludes; but, we repeat, are there no longer composers extant who are capable of creating their own tunes?

The setting of Ton-y-botel is the most likely of the lot, for the most retains the slow marching tread of this strong hymn. St. Agnes will please be watched with extreme care lest the "customers" are found waltzing down the aisle! Seriously, smooth flow of legato is the only thing to keep this from sounding dancy-ish—perhaps Andante rather than Andantino would help. Ellacombe is rather more successful; St. Anselm resolves into what might be a quite acceptable postlude. If it was Mr. Whitford's intent to write elementarily and simply, he has succeeded, although he barely escapes maudlinism in his use of passing notes which weaken. Individually the pieces can be used; together, no, for there is too much sameness in structural design.

The same publisher sent review copies of some pieces by Schmutz.

Camil Van Hulse—Seven Preludes on Hymns for Easter, me, 31p, Concordia \$2. Our last comment on this composer's recent works was to the effect we wished he would develop his material a bit more rather than using but one, perhaps two, phrases as thematic bases. Perhaps he heard us, for these pieces (at least most of them) utilize most to all of the tune on which the piece is based.

"Ye Sons and Daughters" (Praeludium Dramaticum), is the familiar tune to most, can be given a fairly dramatic treatment, will be especially effective in direct relation to how much the register crescendo is NOT used. Buildup required will be far better accomplished either by piston or by hand, in other words, by the "terrace" system.

"Welcome, Happy Morning" (Morning Canticum) is a 2-page quiet little thing, building to a large scale ending. "Morning Breaks upon the Tomb" (Innocents is the tune) is conceived in the utter quietude atmosphere of daybreak, presents an excellent opportunity to use the softer ranks in your instrument.

"Christ is Arisen" (Triptych), based on *Christ ist erstanden*, is a sort of fantasie in type, and a piece in which the player will have to pay close heed to tempo markings. Tri-partite compositional usage seems a bit short, in each instance, to be most effective—but then, how long are most preludes permitted to be? Must put a composer over a barrel to say what he would, yet remain within customary time limits. This one could be rather startling in effect.

"Abide with Us" (Vesper Musings) (*Wen nur den lieben Gott*) is just what the sub-title says, in a quietly flowing manner.

"Come, Ye Faithful" (Easter Chimes) (*Schwing dich auf*) is not based on the most familiar tune with this text but don't let that stop you from using it, unless you find the accompanimental figure grows monotonous as it courses almost constantly throughout.

"Awake, My Heart" (Flourish) (*Auf, auf mein Herz*) is quite a bit of bustle and invites agility from both hands and feet, could be an effective postlude for Easter Sunday.

In general, this set pleases me far more than the last set reviewed. My chief quarrels are: 1) I am getting sicker and sicker of the apparently unending flow of hymntune organ pieces by domestic composers, several of whom are quite capable of designing their own tunes, and building pieces upon them. Is there no originality with composers today? Must a piece, presumably for church use, be based in some hymntune or other? Mr. Van Hulse is, I am sure, more than able to conjure up his own melodic bases. I hope he starts, for this sort of stuff, while wholly acceptable, cannot help being derivational in many respects. 2) I wonder how many organists have the same feeling I do when publications, designed for service use (and this I do not consider recital stuff) are highly chromatic in idiom? A composer has a style, granted, but when I studied composition my teachers were more than definite in stating that a high amount of chromaticism indicated a certain lack of innate strength, usually. As with several contemporary composers I could mention (and I most certainly include Messiaen), I find that any extended amount of playing of a preponderantly chromatic idiom becomes quite cloying and does not stand up against other items which have used chromatics more sparingly. Mr. Van Hulse writes very well, indeed, although I will guess that more than a couple of the pieces in this set, for instance, would have both performer and listener thinking that "this is where I came in."

It is past time present day composers put more virility in their works and in so doing require (at least hope for) organists to re-create this virility (which, incidentally, is not necessarily synonymous with volume) in their service preludes.

—R.B.

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FEBRUARY 1956



## BOOKS

**NATURAL SINGING and EXPRESSIVE CONDUCTING**—Paul W. Peterson, 6x9, 156 pages, boards, \$3.50, J. F. Blair, Winston-Salem, N.C., introduction by Walter Golde. The author, head of the voice department at Salem College, Winston-Salem, was graduated from the Eastman School of Music, has a graduate degree from Northwestern University, and more than enough experience in the practical field to merit writing a book which has real and usable value to choir directors, voice teachers, students.

The book is divided into three main sections: Natural Singing, Advanced Techniques for the Soloist, and Expressive Conducting. While there is highly valuable material for both singers and directors in the first two sections, the third part will probably be of most interest to choir directors and church musicians in general. Chapters in this section are headed: Choir Directing, Problems of Choral Blend, Choral Responses and Chants, Church Anthem Repertoire, Planning the Church Concert. For those seeking new material, there is a sizable appendix of Lists of Selected Anthems, broken down into pieces for general and specific day use, for SATB, other combinations, children's choir, etc.; then lists of solos of various types and for various uses. There is sufficient sacred material along with the secular that this section is most useful, indeed.

Your reviewer makes no pretense to being an authority, either on singing or "choralizing," or with the theory behind all this; but what has been perused makes sense and it is suggested will make sense to you, too. The price is reasonable, and if you can't procure the book through your usual agency, try John F. Blair, 404 First National Bank Bldg., Winston-Salem, N.C., for the book is well worth your time, more than worth the cost in anthem and solo material data.

**OUR SONGS OF PRAISE**—ed. Edward W. Klammer, 7¼x9¾, 156 pages, full music edition \$2.95, children's edition (melody and text only) \$1.25, Concordia. "Both the Old and the New Testament Scriptures exhort the believer to praise the Lord in song . . . Children must be taught to sing God's praises . . . It is the privilege and pleasant duty of parents and teachers in schools and Sunday schools to lead them to Jesus . . . What children learn in their first few years is of critical importance . . . Experienced teachers know that even young children can learn a majority of the *tunes* in an adult hymnal . . . It is the *text* of adult hymns that makes them difficult . . . All of the harmonizations . . . have been prepared in a light texture, to support children's voices without drowning them out . . . **OUR SONGS OF PRAISE** is intended to be used as the basic hymnal for kindergarten and Grades 1 to 4."

These quotes from Mr Klammer's Preface speak best of the purpose of this book, and there certainly is a pressing need for this type of material. No one will argue that better hymns will be heard in the church of the future only if they are learned, and loved, by children today—they who are the church of tomorrow. While written for, and published by a Lutheran house, this reviewer sees no reason why this hymnal is not equally usable in any denomination for there are hymns found in hymnals of many denominations. Beyond this those hymns *not* "most used" by the greater share of parishes are prime material for the extension of "repertoire" sadly needed in most Sunday schools. We give this endeavor our heartiest recommendation; we extend praise to Concordia, which is doing as much as any other publisher in offering to the public material currently in short supply.

**MUSIC IN EDUCATION, UNESCO**, 5½x8¾, boards, no price listed, 339 pages, UNESCO, published as one result of the International Conference on the Role and Place of Music in the Education of Youth and Adults, held in

Brussels in 1953. This book is really a compilation, each chapter written by an accepted authority on a particular subject. As secondary reading and study for anyone interested in music in educational, perusal of this work cannot help but give a broader insight, a better understanding of innumerable problems primarily and secondarily concerned with the efforts of those who deal with children and youth, in music. Few such persons are too often willing to help themselves with a broader picture of their vocation, a general yet specific knowledge of what is being done in other parts of the world. Here is an excellent opportunity to catch up, to get such a picture. We suggest this for your "must" list, for although there may not be information immediately helpful with a problem at hand, it is more than likely some of the articles will contain data which you can relate to your own endeavors.

**TALKS WITH GREAT COMPOSERS**—Arthur M. Abell, 5½x8¾, 167 pages, boards, no price listed, Philosophical Library, N. Y. This book, dedicated to the late Olin Downes, is the author's recounting of meetings, impressions, letters, and such, with Brahms, Mozart, Daniel Home, Joachim, Richard Strauss, Puccini, Humperdinck, Bruch, Grieg. It is a personalized thing of the type some are wont to disparage, yet which so many others relish, for it gives them a more intimate view of the composers themselves, therefore, we assume, a better understanding of them and of the interpretation of their music.

**MUSIC BY HEART**—Lilias Mackinnon, 6½x8¼, cloth \$5, paper \$3, Monumental Publishing Co., Baltimore, Md. With endorsements by such personages as Bauer, Cortot, Gieseeking, Goossens, Hess, Koussevitsky, Scholes, Maier, there must be some good in this effort by a woman who gives considerable amount of space to a subject about which she is obviously familiar and knowing. The contents are both theoretical and practical. Part 4 includes matter directed to the organist and the conductor; part 5 has words about such things as absolute pitch, technique and fingering, improvisation. When such a person as Dame Myra Hess, whom most musicians respect highly, gives this work high and unqualified praise, there should be no added incentive necessary for your purchase.

**THE ENJOYMENT OF MUSIC, An Introduction to Perceptive Listening**—Joseph Machlis, 6¼x9½, no price given, cloth, W.W.Norton, N.Y. The author is associate professor of music, Queens College in the City of New York, takes his readers through the materials of music; 19th-century Romanticism, broken down into the vocal and piano music, program music, symphony and concerto, and opera; more materials of music; 18th-century classicism; older music; the 20th-century; the American scene; to all of which are added five appendices listing records, books, comparative range of instruments, complete list of major and minor scales, and a chronological list of composers; finally, an index. The volume is the outgrowth of the author's introductory course in music in Queens College, has numerous illustrations and music examples, is a highly recommendable adjunct for students, and probably more teachers than might be suspected, and especially for anyone desirous of adding to his general musical knowledge.

R.B.

### VOICE MAJOR

Movie star Tyrone Power took his two small daughters with him on a recent trip to New York. On one of their tours around the city, he took them into St. Patrick's Cathedral. There, in the hushed, solemn atmosphere he explained (in whispers) the meaning of the main and side altars, the statues of the saints, and the lighted votive candles. On the way out, he heard a racket behind him. Turning around, he was just in time to see his 4-year-old daughter, Romina, gaily blowing out candles and singing at the top of her lungs "Happy birthday to you-oo!"—Voice of Youth



# You, the Reader

I have just finished reading the December issue of TAO which I enjoyed very much. The cover . . . is perfectly lovely. In many of the old churches in Charleston, which is just across the bay from our house, the organ and pipes and choir are found in the rear. That arrangement, in my mind, is superior—acoustically the music seems to be detached from the performers, and just surrounds the listener. I play a Baldwin electro-tone in a small Lutheran church in Mt. Pleasant, both sound chamber and choir are "up front."

Mrs. Jervey D. Royall  
Mt. Pleasant, S.C.

Your tongue-in-cheek comment in TAO appears to invite a statement about programming principles. (I hope it was tongue-in-cheek!). It seems to me a crying lack in the organ world today is in the lack of acceptance of organs and organists, by other musicians, as musicians, and a valid musical medium themselves. A typical attitude is that of a friend of mine, a doctoral composition student, who, while admitting the existence of a vast amount of great organ literature, said, "When the tremulant goes on, I go out." His point was that entirely too much

of our playing is apt to rely on pretty and tricky sounds, rather than on sound musical principles.

Our great need is to be accepted among audiences and musicians, as musicians ourselves. E. Power Biggs has probably succeeded in this direction to a far greater extent than any of our recitalists today. How? He himself says, "Don't associate with organists too much—otherwise you'll play like an organist, and that's terrible; rather, associate with the wind players." Biggs' pro-

gramming consistently by-passes composers who are too closely identified with the organ and the organ alone, such as Vierne, Widor, et al. Rather, he plays music which may not be inherently greater by its own virtues, but by composers whom the non-organist musician will recognize as of distinct worth. Liszt, Richard Strauss, Franck, Couperin, et al. Further, he is constantly identifying the organ as a member of a wider musical universe by his frequent ensemble performances with brasses, chamber groups, woodwinds, soloists, etc. He by-passes celestes and tremulants in registrations, thus avoiding specific elements likely to displease the critical ear. He cultivates a rhythmic style and a good tempo sense which too many critical listeners find lacking in our performances. Some of these attitudes one may question, but one certainly can't question his acceptance by the rest of the musical world and by audiences.

OK—so what? Here in Wenatchee, during my 6 months per year here, we engage in a heavy schedule of performances in our Mormon church—two and three concerts a month—entirely by local artists (many of them non-members of our church). These latter have no need to be identifiable with any sort of church-slant in their programming. The one and only requirement is that they involve good music, in as good a performance as possible. Many of them happen to be built around organ programming; some are principally something else. But it does serve to identify the organ as a member in good standing of the musical community. Does it work? You bet! Our audiences consistently average between 200 and 300. What other town of 12,000 supports twice-a-month organ recitals in such fashion? This is no particular credit to me, but is rather a credit to the taste of any musical audience, in whom I have great faith to recognize and respond to a vigorously and intelligently and artistically presented repertoire.

I'm led to comment further on programming. TAO's long-standing battle against the pre-Bach graveyard is, I'm convinced, misdirected. Frankly, I too, have almost given up attending organ recitals—and this is an attitude which pains me much. We are hearing today so darned much insensitive playing. Our repertoire and tastes have changed vastly in 25 years, but I'm not convinced our sensitivity has changed much at all. There is much early music of great joy and meaning. But it must also be played with joy and meaning. In this, we fail badly. Let us listen discerningly to some of the better performances of today (Biggs and Ernest White come to mind readily)—find out what they do to make the music breathe.

One thing we must not do is slavishly

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Mt. Lebanon Methodist Church  
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copy antiquity for the sake of antiquity. There are European recordings (and some American ones, too) deluging the market and meeting enthusiastic response in some quarters, to which I find it difficult to listen with interest. There's a truly literal copy of much of what went into 17th-century performance, of everything except sensitivity and musical imagination. I'm personally convinced the adherents to these schools of performance are basically the sort of pseudo-Bohemians who delight in hailing with enthusiasm anything new and off-beat, leaving the factor of discrimination to others.

John Hamilton  
Wenatchee, Wash.



**Harry H. Huber**  
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 University Methodist Church  
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 ST. JOHN'S LUTHERAN COLLEGE  
 Winfield, Kansas

**RICHARD KEYS BIGGS**  
 Dr. Biggs was presented in recital in SS. Peter and Paul Parish, Tucson, Ariz., (where Camil Van Hulse has charge of the music) on Jan. 15:  
 Corelli, Prelude in E  
 Corelli, Adagio, Bm  
 Tartini, Air  
 Pachelbel, Noel  
 Campra, Rigaudon  
 Franck, Panis Angelicus  
 Bossi, Ave Maria  
 Yon, L'Organo Primitivo  
 Biggs, Agnus Dei  
 Van Hulse-Biggs, Maestoso  
 Dubois, Cantilene nuptiale  
 Plum, Carillon

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**Robert M. Stofer**  
*M. S. M.*  
 Organist and Choirmaster  
 The Church of the Covenant  
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**Charles Dodsley Walker**

**SAMUEL WALTER**  
 ST. JOHN'S EPISCOPAL CHURCH  
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 STATE TEACHERS COLLEGE  
 Organist, First Lutheran Church  
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**G. RUSSELL WING**  
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 Corpus Christi, Texas

**ALEC WYTON**  
*M.A.(Oxon.), F.R.C.O., Ch.M., F.A.G.O.*  
 Organist and Master of the Choristers,  
 Cathedral of Saint John the Divine,  
 New York City

**EVERETT JAY HILTY**,  
 head of the Organ and Church Music Dept., University of Colorado, Boulder, was presented by the university in recital in Macky Auditorium, Jan. 8. His program:  
 Buxtehude, Dm Toccata  
 Bach, Bm Prelude  
 Music for a Wedding  
 Marcello, Psalm 19  
 Stamitz, Andante  
 Widor, Adagio (Sym. 4)  
 Handel, Aria (Conc. 12)  
 Handel, Allegro Vivace (Water Music)  
 Viernie, Symphony 4

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## Service Lists

PAUL CALLAWAY, O. & C.  
Washington, D. C. Cathedral  
December 1955, January 1956

\*Plainsong Mass  
Tallis, Audivi vocem de coelo  
Willan, O salutaris  
\*\*Morley, Mag. & Nunc dim.  
Willan, Lo, in the time appointed  
M. Franck, Father, Thy Holy Spirit  
\*Elvey, Venite  
D. McK. Williams, Benedicite  
Willan, Lo in the time appointed  
\*\*Byrd, Mag. & Nunc dim.  
Gibbons, This is the record of John  
Plainsong, Conditor alme  
\*D. McK. Williams, Service in Dm  
Byrd, Rorate coeli de super  
\*\*Ruffo, Mag. & Nunc dim.  
Williams, When the Son of man  
Martin, Let my prayer be set forth  
\*Darke, Service in F  
Trad. Thiman, Holly and the ivy  
Dirksen, Let folly praise  
\*\*Byrd, Mag. & Nunc dim.  
Vaughan Williams, Now blessed be Thou

\*Tomlinson, Venite  
Priest, Benedictus es  
Smart, Jubilate Deo  
Crotch, Lo! star-led chiefs  
\*\*Stanford, Mag. & Nunc dim.  
Sowerby, Now there lightens upon us  
DONALD L. COATS, O. & C.  
St. James Episcopal, New York City  
December 1955

\*Statham, Communion Service  
Garrett, Prepare ye the way  
\*\*Noble, Magnificat  
M. Shaw, O light, from age to age  
\*Thiman, Benedictus es in D  
Novello, Benedictus  
Armstrong, Christ, whose glory fills  
\*Goldsworthy, How beautiful upon the  
mountains

\*Carols  
Old Dutch-Dickinson, Sleep, my Jesus  
Cornish-Peck, When righteous Joseph  
French-Means, Listen, lordlings  
English-Gritton, Welcome, be thou  
English-Davis, Come ye to Bethlehem  
11th Century-Dickinson, Friendly Beasts  
Welsh-Mead, Dark the night lay  
American-Laubenstein, Now is the time  
Latin-Holst, On this day earth shall ring

\*\*Service, Sowerby  
Victoria, O wonder, ineffable  
\*Candlyn, Service in G  
French-Davis, Sing we noel  
GEORGE FAXON, O. & C.  
Trinity Church, Boston  
December 1955

\*D. McK. Williams, Service in A flat  
\*Schuetky, Send out Thy Spirit  
\*\*Handel, Messiah  
\*Thiman, Benedictus es in D  
Handel, Comfort ye  
The voice of Him  
And the glory  
\*\*Stanford, Magnificat, B flat  
Trad. Jungst, While by my Sheep  
M. Shaw, There was a Rosebud  
French-Snow, Glory be to God  
Leontovich, Carols of the bells  
Matthews, Bright star shining  
Titcomb, Nowell! Good news I tell  
\*\*Willan, Missa Brevis IV  
Handel, There were shepherds  
And the angel  
And suddenly  
Glory to God  
Bortniansky, To the Lord God  
\*Titcomb, Service in D  
Handel, For unto us  
DONALD D. KETTRING, O. & C.  
East Liberty Presbyterian, Pittsburgh, Pa.  
December 1955 (partial)  
\*Sherwin, Worship the Lord in holiness  
Bach, Wake, awake  
Williams, Lo! he comes  
\*\*Ahle, Blessed Jesu, at Thy word  
Davies, Psalm 23  
Tallis, Spirit Divine  
Come, Holy Spirit  
Mendelssohn, There shall a star  
\*Nicolaï-Bach, Glory now to Thee  
Willis, And ye, beneath life's crushing load

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Organist

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Prætorius, Lo, how a rose  
Clokey, Nowell  
\*\*Polish, Christmas candle burning  
James, Nightingale of Bethlehem  
\*Prætorius, Today is born Emmanuel  
Bitgood, Glory to God  
Anders-n, Sleep of the Holy Child  
\*\*Christiansen, Today there is ringing  
French, Let all mortal flesh  
Clokey, Hark! a herald voice  
Stanforth, Glory to God  
Mozart-Row, Christmas lullaby  
Austrian, As lately we watched  
Hopkins, We three Kings  
Clokey, All my heart this night

#### MUSIC FESTIVALS

The German Tourist Information Office announces the following music events scheduled in Germany this summer:  
Wiesbaden May Festival, May 1-8  
Franconian Festival Week, Margravian Opera House, Bayreuth, May 29-June 3  
Lower Rhenish Music Festival, Duesseldorf, June 2-5  
German Mozart Festival, Ludwigsburg, June 29-July 15  
Wagner Festival Plays, Bayreuth, July 24-August 25  
Opera Festival, Bavarian State Opera, Munich, August 10-September 9  
Bach Week in Ansbach will be held July 25-August 1, and will include Bach's French Suites, sonatas for violin and harpsichord, plus fugues and cantatas, with Yehudi Menuhin, Ralph Kirkpatrick, Karl Richter, Werner Egk, Guenter Ramin, Friederike Sailer, Sieglinde Wagner, Horst Guenter, the Leipzig St. Thomas Choir and Munich Bach Choir.

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#### A TAO REMINDER

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## Lauren B. Sykes

A.A.G.O., Ch.M.

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